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THE ARCHITECTURAL REPRINT

PUBLISHED QUARTERLY.

JANUARY, 1907

Volume VII — *Special Number* — *Extra Edition*

Monument Commémoratif

PAR

A. GUILBERT

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The supply of Volume I of "THE REPRINT," issued by our predecessors, in which "Prentice" originally appeared, is now entirely exhausted, and in order that our new subscribers and those who do not possess Volume I may—*with the exception of Gelis Didot*—be supplied with all the books which have been completed to date, or which will be reprinted in toto, we have included in this edition, for their benefit, plates from the following, viz.:

Five from "Architecture Decoration et Amueblement, Epoque Louis XVI," by M. Rodolphe Pfnor:

One from "Later Renaissance Architecture in England," by Belcher & McCartney:

One from "Motifs Historiques," by Caesar Daly.

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RUE JEAN-GOUJON

MONUMENT COMMÉMORATIF

ÉLEVÉ

A la Mémoire des Victimes de la Charité

(MÉDAILLE D'HONNEUR DU SALON DE 1900)

PAR

A GUILBERT

ARCHITECTE DIPLOMÉ PAR LE GOUVERNEMENT

THE REPRINT CO., INC.
WASHINGTON, D. C.

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PARIS

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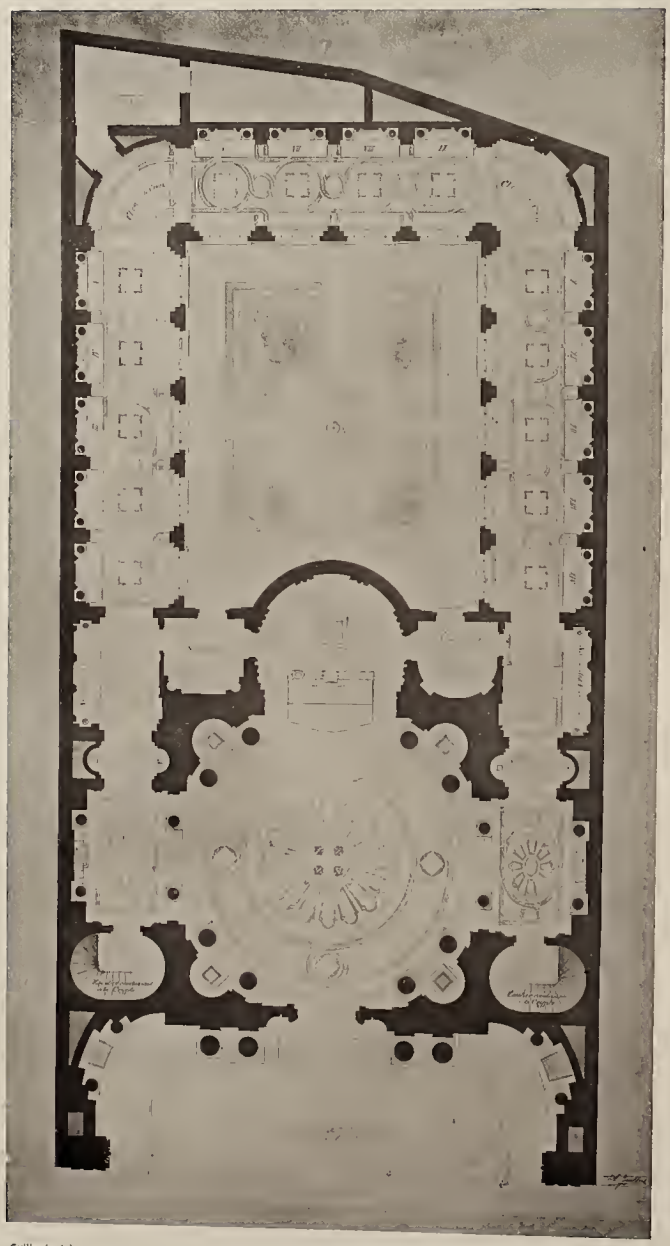
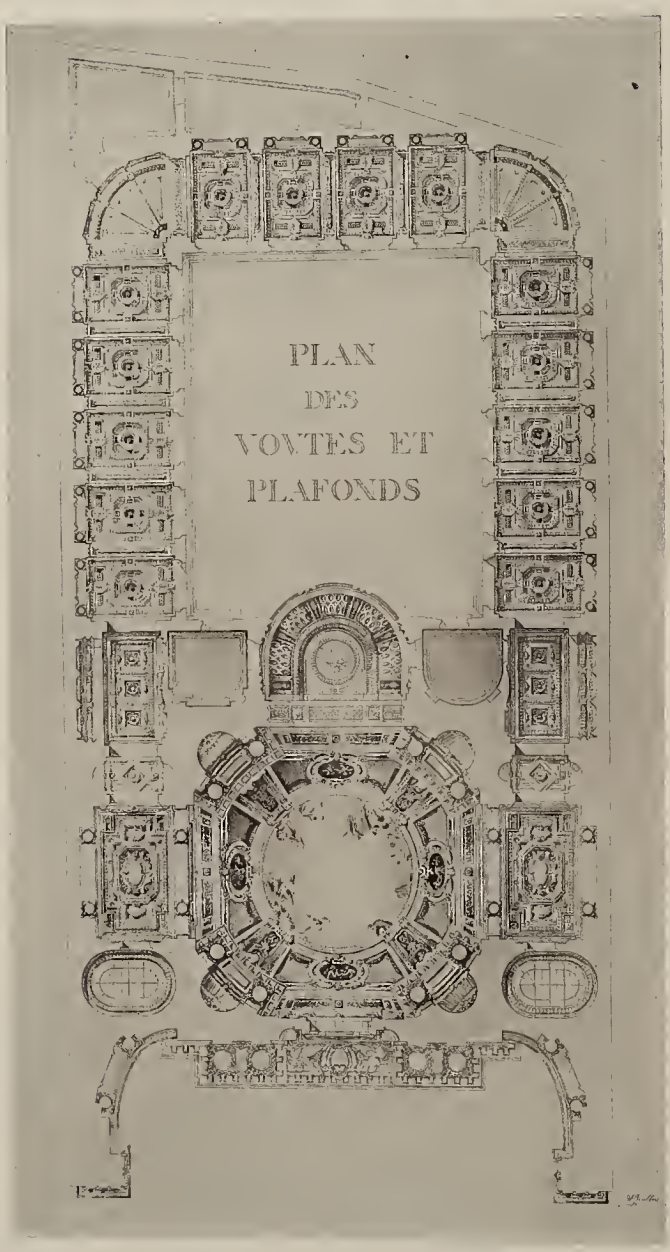


Guilbert, del.

PLAN

Chapelle et Chemin de Croix



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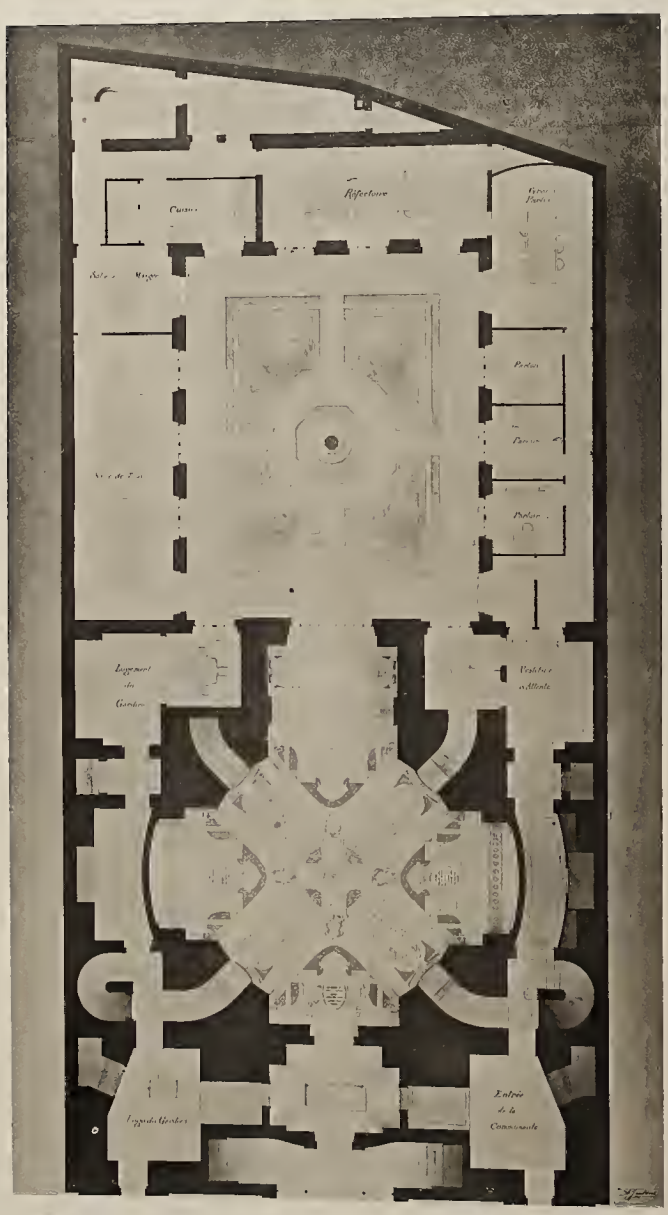
PLAN DES VOUTES ET PLAFONDS



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PLAN DE LA CRYPTE

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FAÇADE

FAÇADE
Vue d'ensemble

FAÇADE

Fragment côté droit

FAÇADE

Fragment côté gauche

COUR INTÉRIEURE

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COUPE TRANSVERSALE

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COUPE LONGITUDINALE

CHAPELLE

Fragment Intérieur

CHAPELLE

Fragment Intérieur

CHAPELLE

Fragment Intérieur

CHAPELLE

Fragment Intérieur

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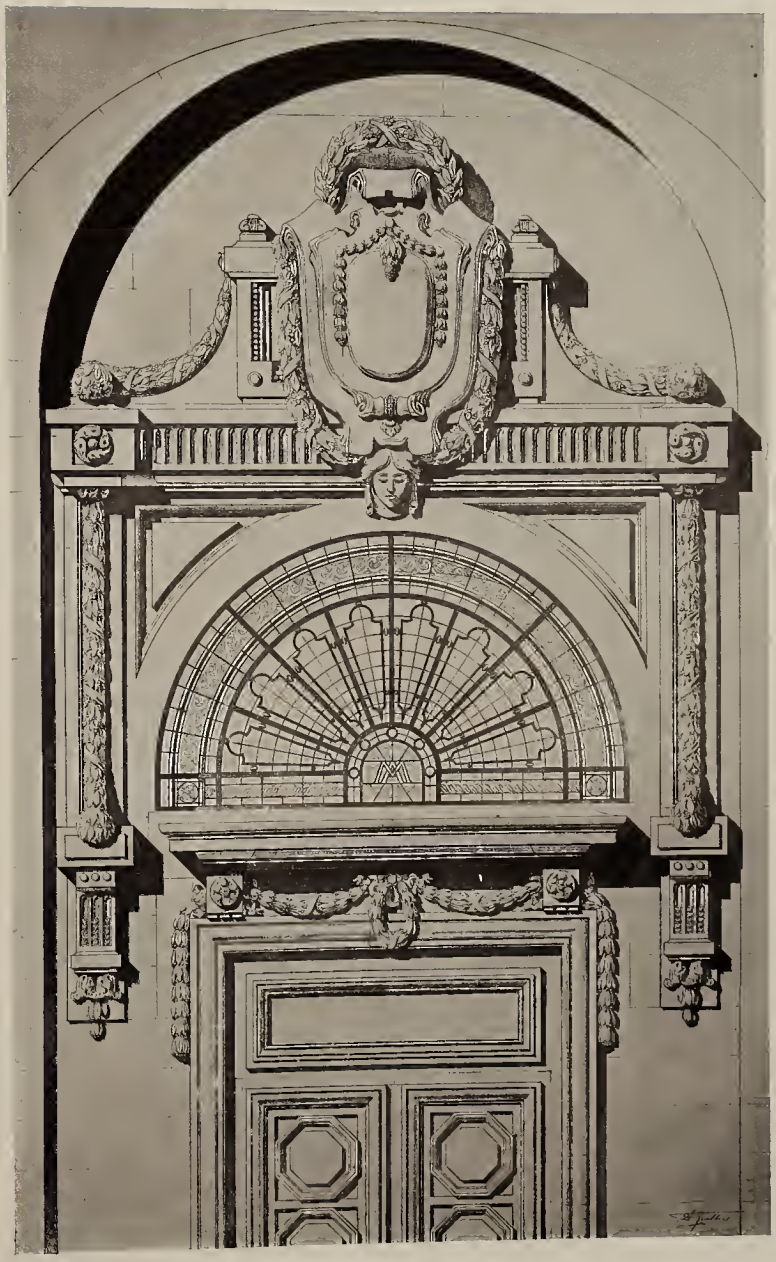
DÉTAIL
D'UN DES ANGLES INTÉRIEURS DE LA CHAPELLE

A. Guilbert, del.

DÉTAIL

D'UNE DES ANNEXES LATÉRALES DE LA CHAPELLE ET DE SON PLAFOND



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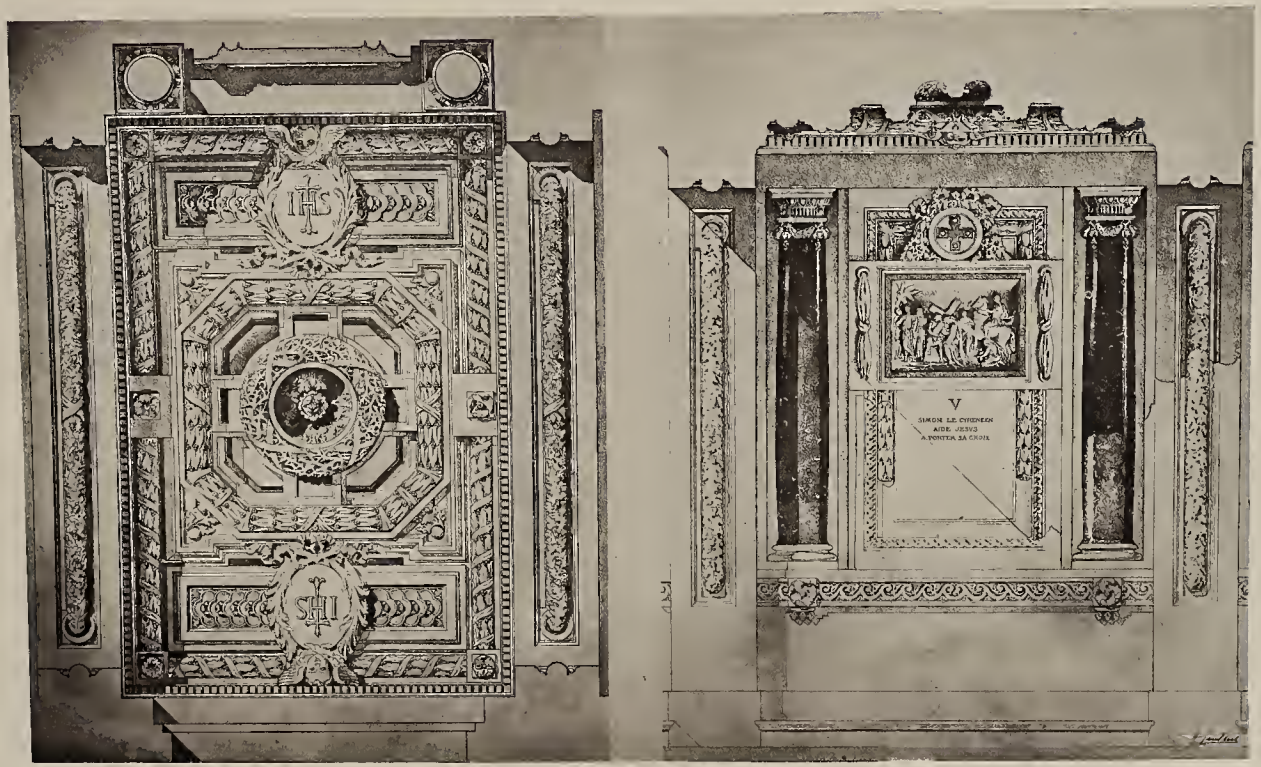
DÉTAIL DU MOTIF INTÉRIEUR COURONNANT LA PORTE D'ENTRÉE

A. Guilbert, del.

PERSPECTIVE INTÉRIEURE

VOUTE DE LA CHAPELLE
ET COUPOLE PEINTE PAR ALBERT MAIGNAN

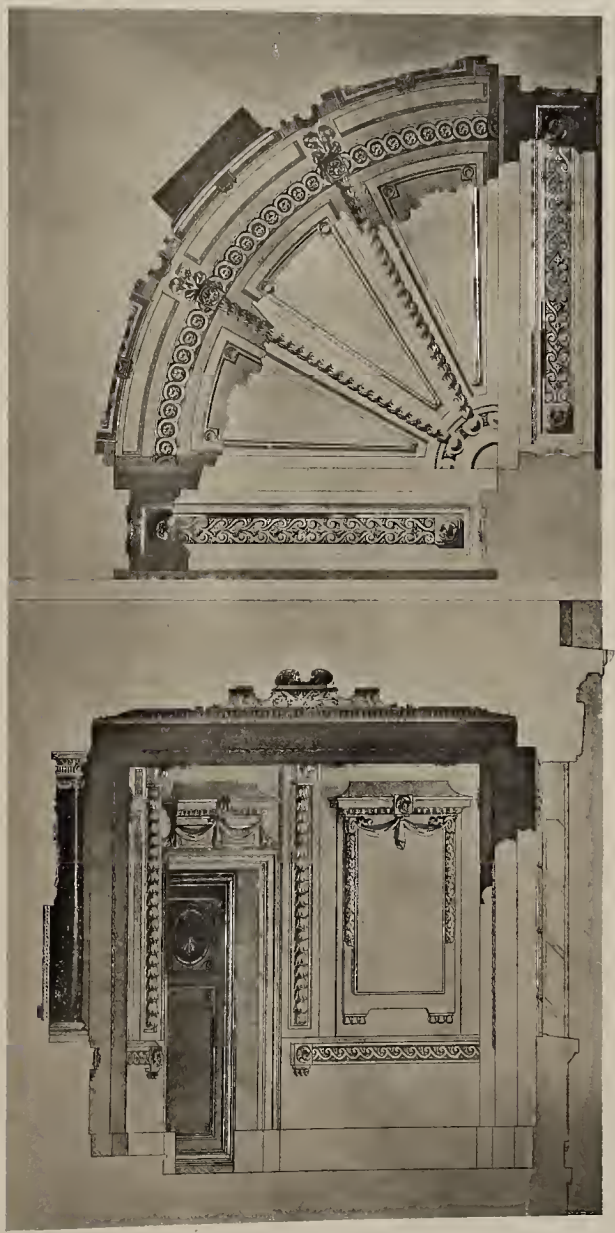
TRIPTYQUE PORTANT LES NOMS DES VICTIMES



Guilbert, del

CHEMIN DE CROIX

Plafond et Station



A. Guilbert, del.

DÉTAIL

D'UN DES ANGLES COURBES DU CHEMIN DE CROIX ET DE SON PLAFOND.

CHEMIN DE CROIX

(Côté droit)

CHEMIN DE CROIX
(Galerie du fond)

The Architectural Reprint

VOLUME VII JANUARY EXTRA EDITION

1907

THE ARCHITECTURAL REPRINT
A QUARTERLY MAGAZINE

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The aim of THE ARCHITECTURAL REPRINT *is to select such material as will be of especial use in the draughting room, and not a collection of plates having no value to the Architect of the present day; therefore it will not publish plates whose value is historic rather than architectural. When announcement is made that a reprint of a book is to be issued, it will be understood by our subscribers that space will not be wasted by the appearance of unimportant plates, but will be devoted to such subjects as have real artistic merit and are of practical use in designing. Where only a portion of a book is reproduced, the plates published in* THE ARCHITECTURAL REPRINT *will not be fragmentary, but will of themselves form a complete book. Text from the original books, except where necessary to explain important plates, will be eliminated, but short articles pertaining to current events occurring in the various Architectural Clubs, biographies of celebrated architects, and descriptions of their work, will appear as heretofore.*

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THE T SQUARE CLUB OF PHILADELPHIA

A VERY successful smoker, well attended by members and their friends, was held November 6th. Everything was the finest: food, music, stories, etc.

The lecture or tales delivered by Mr. Wm. Price on Reinforced Concrete Structures, illustrated by photographs, drawings, samples, etc., was highly appreciated by the members at our regular meeting held November 7th.

THE T SQUARE CLUB ATELIER

AFTER two most successful years under the patronage of Mr. Cret, the T Square Club Atelier has again started its yearly work.

Judging from past results it would seem impossible to even parallel the records of the two previous years. Nevertheless it is the ambition of this Atelier to surpass these splendid records achieved and with this end in view our Class B men have made a most auspicious start.

At the judgment of the Beaux Arts Society in New York on October 21st on Class B problem, our men secured the following awards:

Class B Order Problem.—Subject: A Rostral Column. One drawing placed and two given mentions, three projects submitted.

Class B Plan Problem.—Subject: A Tea House for Automobilists. Two first mentions, two projects submitted.

Class A.—Esquisse, Esquisse. First mention and first place, given to Mr. Temple.

Messrs. Fenton, Sharpley, and Dunlap, winners of the Traveling Scholarships, are now in Europe, and the incentive to emulate their success will doubtless bring out a lot of new men.

At the last regular meeting the following officers were elected:

Massier, Thomas B. Temple.
Sous Massier, Stanley Yocom.
Bibliothecaire, Edward J. Schwebel.

HARVARD UNIVERSITY

DEPARTMENT OF ARCHITECTURE

THE Department of Architecture at Harved University opens the year under somewhat new conditions. While the four year course in architecture in the Lawrence Scientific School is still to continue as heretofore for a time, there has been established in the University a new Graduate School of Applied Science, of which the Department of Architecture forms a part. This makes provision for a professional course in architecture intended solely for graduates of colleges or of other scientific schools. This plan is likely to appeal to graduates of colleges all over the country who are intending to take up the study of architecture.

This year, as last, the plan of work for the advanced students includes the conduct of a series of problems by prominent architects appointed as lecturers, who have charge successively of problems in the advanced classes. This year the lecturers appointed are Mr. Frank Miles Day, of Philadelphia, president of the American Institute of Architects; Mr. E. M. Wheelwright, lately City Architect of the city of Boston; Mr. R. Clipston Sturgis, the head of the Boston School-house Commission, and Mr. C. A. Coolidge, of the firm of Shepley, Rutan & Coolidge. There are this year a larger number of students in the advanced classes than ever before.

During the summer an important addition has been made to the museum of casts. This is a east of a large section of the Arch of Trajan at Beneventum, including half the arch and its spandril, with the entablature, and rather more than half of the height of the column.

The holders of the traveling fellowships in architecture offered by the Department, who are now in Europe, are Mr. H. E. Warren, who is a student of the American Academy in Rome, and Mr. A. E. Hoyle, who left for Europe last June. In addition, Mr. L. P. Burnham, who previously held the Appleton Fellowship offered by the University; won the Rotch Scholarship and has again returned to Europe.

MONUMENT COMMÉMORATIF

IN May, 1897, in the rue Jean Goujon occured the frightful burning of the charity bazaar in which 132 persons, many of great distinction, lost their lives. To commemorate this sad event, there has been erected on the site of the catastrophe the Monument Commémoratif, dedicated to the victims.

The ceremony of laying the corner stone was solemnized by his Eminence, the Arch Bishop of Paris, on the 4th day of May, 1898, the anniversary of the disaster.

In conceiving this Memorial Chapel the idea was to dismiss all exaggerated ideas of sorrow and death, and to conceive a monument of noble and elegant character which would convey the impression of peace and solace. It was not with the idea to entomb, but rather to perpetuate and glorify the memory of the noble women who lost their lives in the worthy cause of charity, and to recall by the character of the monument that refinement and taste which have at all times been characteristic of the French nobility. It seemed that these various ideas could not better be expressed than in the style of Louis XVI.

A brief description follows:

The facade of the building (Plt. IV.) presents a principal motive set back from the street line and composed of four Ionic columns, flanking a semi-circular arch above the entrance door, which is reached by a stairway having a double run placed between the curved walls of the two pylons on the street line. These walls have small Ionic columns framing two statues, symbolic of Faith and Charity, by M. H. Daillion. (Plts. VI and VII).

The pediment contains two angels placed on each side of the large cartouche, beneath which is a panel containing the following inscription:

"4 MAI 1897

A NOTRE-DAME DE CONSOLATION"

and a quotation from Scripture.

The sides of the dome are ornamented with gilded symbols of Christ's sufferings; and a statue of the Virgin, which, by its attitude, expresses Hope, terminates the composition. This statue is by M. H. Daillion.

The interior composition has for its theme the two subjects, Death and Resurrection.

A funereal aspect pervades the lower part of the building where the bodies are entombed, the idea of Hope being kept ever before the mind by a richness of color and ornamentation, which increases as one's gaze arises, to culminate in the paintings of the upper dome intended to express glorification.

Arising in the chapel (Plt. XII) are four pairs of Ionic monolithic columns of cipolin marble from Switzerland, 19½ feet in height, the capitals and bases of which are of gilded bronze. From their entablatures springs a vault which opens up into the painted upper dome, and which is lighted by four openings in the drum. Between the pairs of columns at each angle (Plt. XV.) are niches which contain large vases of antique marble from the Pyrenees, ornamented by medallions of gilded bronze representating the seven works of Mercy, and above are four oval panels of onyx. On the cornice of the entablature are four children surrounded by attributes symbolic of Fate, Death, Hope, and Resurrection. These figures are by M. A. Biolin. From behind each of these groups spring ribs forming the skeleton of the vault which carry the mouldings of the eye of the lower dome, and forms a frame for the painting around the upper dome. These ribs are decorated by painted architectural compositions, the centers of which are given over respectively to bronze figures of St. Vincent de Paul, St. Elizabeth of Hungary, St. John of God, and St. Chantal. Four medallions treated in camaieux recall these saints, and decorate the ovals placed above the keystone of each of the double arches from which the vault springs. (Plt. XIX.)

The painting of the upper dome, (Plt. XIX) which is by M. Albert Maignan, bursts forth in a brilliant and luminous composition; on high Christ appears in all his glory; lower, the Virgin extending her right hand towards him is presenting the victims of the disaster. At some distance from the Virgin there is a group of three figures representing Faith, Hope and Charity. The composition is completed by a group of angels carrying the instruments of the passion—the cross, the pillar, and the whip of the flagellation.

Beneath the double arches carried by the columns there opens on the main axis, the sanctuary of the chapel faced with various colored marbles from Provence and Italy, and on each side are the bays which light the chapel above the two wings or annexes, (Plts. I, IX, and X). The leaded glass windows in these bays depict—one, the Virgin at the foot of the cross, and the other the Assumption, (Plts. XII and XVI).

In the sanctuary occupying a dominating position is a statue of the Virgin, the imposing grandeur of which tends to accentuate the character of profound pity given to it by the sculptor, M. H. Daillion. The sanctuary itself, on account of its sacred and animated character, is faced with choice marbles which exclude the idea of gloom and sorrow, (Plt. XI). The altar of Pavanazzo marble and gilded bronze is placed in front of the statue of the Virgin.

The two lateral annexes of the chapel are each carried by four columns of antique marble from the Pyrenees. Between the two columns at the back of these annexes there are two funereal motives by M. A. Biolin, composed of figures of high relief weeping over a tomb, (Plt. XVI).

Back of the annexes are the two vestibules of the Way of the Cross, in which are placed two triptiches crowned with cypress, and on the tablets of which are inscribed the names of the victims. (Plt. XX). At the entrance to these vestibules are two large vases by M. Brunet, of Algerian onyx placed in niches.

Following the outline of the garden (which is directly back of the chapel proper) is the Way of the Cross, in which are fourteen stations beginning on the left side and finishing on the right, (Plt. I). Each station is composed of two Doric columns of Swedish granite which act as a frame for a bas relief of old silver, portraying the scenes of Christ's passion. (Plts. XXI, XXIII and XXIV).

In front of the annexes are the stairways to the crypt, which is exactly under, and in form similar to, the chapel. (Plt. III).

In the basement under the Way of the Cross are the rooms of the Religious Society.

The floors throughout are of marble of various colors.

(Translated and condensed by John F. Wehrell, from the original French edition.)

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The present supply of Volume One is now entirely exhausted. We, however, have on hand an entirely new and complete Reprint edition of Renaissance Architecture and Ornament in Spain, by A. N. Prentice, together with nine miscellaneous plates, which complete the books subsequently published and which together comprise the bulk of material published in the original edition of Volume One, which we are offering in lieu thereof. Bound in an artistically designed portfolio with Buckram backs and corners, with complete index. **Price, $5.00.**

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128 Plates. 52 from Volume Three, Edifices de Rome Moderne, by Le Tarouilly; 28 from Volumes One and Two, Motifs Historiques, by Cesar Daly; 6 from Batty Langley (comprising 24 original plates); 16 from Later Renaissance Architecture in England, Belcher and Macartney; 23 from Recueil Elementaire d'Architecture, by De Neufforge, and 3 from Designs and Ornament, by James Gibbs (London, 1728). **Price, in Half Buckram Portfolio, $5.00.**

Volume 6 of The Architectural Reprint

128 Plates. 16 from L'Art Architectural en France, by Rouyer and Darcel; 11 from Recueil Elementaire d'Architecture, by De Neufforge; 11 from Later Renaissance Architecture in England, by Belcher and Macartney; 4 from Rules for Drawing the Orders, by James Gibbs (London 1732). In addition to the above, we have completed Builders' Jewel, by Batty Langley (London 1746); Motifs Historiques, by Cesar Daly (2 volumes complete), and Volume Three of Edifices de Rome Moderne, by Le Tarouilly. **Price, in Half Buckram Portfolio, $5.00.**

Cesar Daly. Vols. I and II

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¶ It is also our intention, beginning with the February issue to reprint "Fragments Antique," by D'Espouy, an invaluable work on Architecture. This work we will complete in November, 1908.

¶ We also propose to complete Belcher and Macartney's "Later Renaissance Architecture in England" in November, 1908.

¶ We have now completed to date the following noted works and are prepared to furnish to our subscribers with artistically designed portfolios for the same, at 75 cents each.

CESAR DALY—Motifs Historiques—2 vols.
LE TAROUILLY—Edifices de Rome Moderne—3d vol. only.
BATTY LANGLEY—Builders' Jewel with Text.
EPOQUE LOUIS XVI—by PFNOR.
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¶ We have now in preparation a complete reproduction of "Monument Commemoratif," by A. Guilbert, which we will have ready for distribution January 1st, 1907. To our present subscribers, or in connection with a new subscription, we will sell this work in our regular quarterly paper cover for $1.25 postpaid, or in specially designed half buckram portfolios for $1.75.

¶ To non-subscribers we will sell the portfolio edition only, at $2.50 postpaid.

¶ It had been our intention to reprint this valuable work in the near future, but owing to the presence of other matter which we were desirous of completing, and feeling that it would be some time before we could get to this in the regular issue, we have decided to put out an extra number in January containing an exact reproduction same size as the 24 plates contained in the French edition of this noted work, which we will sell to our present and new subscribers at the regular price of a single quarterly number of the magazine plus the cost of special thick half-tone paper and the added postage, thus giving our subscribers the same advantage as to price as though it were published in the regular quarterly issue and at a much earlier date.

¶ THE ARCHITECTURAL REPRINT can be seen upon application at any Architectural Club, Public Library, or School of Architecture of importance in the United States.

¶ If you are not already familiar with the work we will take pleasure, upon receipt of a postal, in forwarding specimen plates, taken at random from the various volumes.

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